

silver, copper, and gold, and in this the Gubbian ware surpassed all others. The dazzling white glaze was obtained by a varnish made from tin, into which, when half-baked, the pottery was plunged; the designs were painted before this was dry, and, as it immediately absorbed the colours, it is not to be wondered at that we so frequently find inaccuracies in the drawings.

A plate of the early Pesaro ware in the Museum at the Hague bears a cipher, the letters of which appear to be "C. H. O. N." Another, mentioned by Pungileoni, has "G. A. T." interlaced, forming a mark. These instances are rare, as the artists of these plates seldom signed their works.

The subjects generally chosen were saints and historical events from Scripture; but the former were preferred, and continued in favour till the sixteenth century, when they were displaced by scenes from Ovid and Virgil, though designs from Scripture were still in use. The subject was generally briefly described with a reference to the text in blue letters at the back of the plate. The fashion of ornamenting the ware with the portraits of historical, classical, and living persons, with the names attached to each, was of rather later date than the sacred themes. All these subjects are painted in a flat, tame manner, with little attempt at shading, and are surrounded by a kind of rude Saracenic ornament, differing completely from the Raffaellesque arabesques, which, in the latter years of Guidobaldo's reign, were so much in fashion. The plates full of coloured fruits in relief were probably taken from the Robbian ware.

The decline of this manufacture caused by the Duke's impaired income and the want of interest in the manufacture felt by his successor, was hastened by the introduction of Oriental china and the increased use of plate in the higher and more wealthy classes; still, though historical subjects were laid aside, the majolica was ornamented with well-executed designs of birds, trophies, flowers, musical instruments, sea monsters, &c., but these became gradually more and more feeble in colouring and execution till, at last, their place was taken by engravings from Sadeler and other Flemings. From all these causes the manufacture fell rapidly to decay in spite of the endeavours made to revive it by Cardinal Legate Stoppani.

The "fine" majolica of Pesaro attained its greatest perfection during the reign of Guidobaldo II., who held his court in that city, and greatly patronised its potteries. From that time, the majolica of Pesaro so closely resembled that of Urbino, that it is not possible to distinguish the manufacture of the two places from each other, the texture of the ware being alike, and the same artists being often employed in both potteries. As early as 1486 the Pesaro ware was considered so superior to all other Italian ware, that a protection was granted to it by the lord of Pesaro of that date, not only forbidding, under penalty of fine and confiscation, the importation of any kind of foreign pottery, but ordering that all foreign vases should be sent out of the state within eight days. This protection was confirmed, in 1532, by Francesco Maria I. In 1569, a patent for twenty-five years, with a penalty of 500 scudi for infringing it, was granted by Guidobaldo II. to Giacomo Lanfranco of Pesaro, for his inventions in the construction of vases wrought in relief, of great size and antique forms, and his application of gold to them. In addition to this, his father and himself were freed from all taxes and imposts.

From its variety and novelty, majolica was generally chosen by the lords of the Duchy for their presents to foreign princes. In 1478, Costanza Sforza sent to Sixtus IV. certain "vase fictilia," and in a letter from Lorenzo the Magnificent to Robert Malatista, he returns thanks for a present of a similar kind. A service painted by Orazio Fontana from designs by Taddeo Zuccaro, was presented by Guidobaldo to Philip II. of Spain. A double service was also given by him to Charles V. The set of jars presented to the Treasury of Loreto by Francesco Maria II., were made by the order of Guidobaldo II., for the use of his own laboratory; some of them are ornamented with a portrait, or subject of some other description, and all are labelled with the name of a drug or mixture. The

colours of these jars are blue, green, and yellow; about 380 of them still remain in the Treasury of Loreto. Passeri gives an interesting classification of ornamental pottery, with the terms made use of by the workmen to distinguish the various kinds of paintings used in ornamenting the plates, and also the sums paid to the artists by whom they were painted. He gives a curious extract from a manuscript in the handwriting of Piccolpasso, a "majolicaro" of the middle of the sixteenth century, who wrote upon his art; to understand which it is necessary to remember that the *bolognino* was equivalent to the ninth part, and the *gros* to the third part, of a *paul* ($5\frac{1}{8}$ pence); the *livre* was a third, and the *florin* two-thirds of a *petit écu*; and the *petit écu*, or *écu ducal*, two-thirds of a Roman crown (now value four shillings and threepence one farthing).

Trophies.—This style of ornament consisted of ancient and modern arms, musical and mathematical instruments, and open books; they are generally painted in yellow cameo on a blue ground. These plates were chiefly sold in the province (Castel Durante) in which they were manufactured, one ducal crown a hundred being the sum paid to the painters of them. This style was much affected by the Cinque-centisti in marble and stone: witness the monument to Gian Galeazzo Visconti, in the Certosa, Pavia, and portions of the Genoese doorway, we engrave.

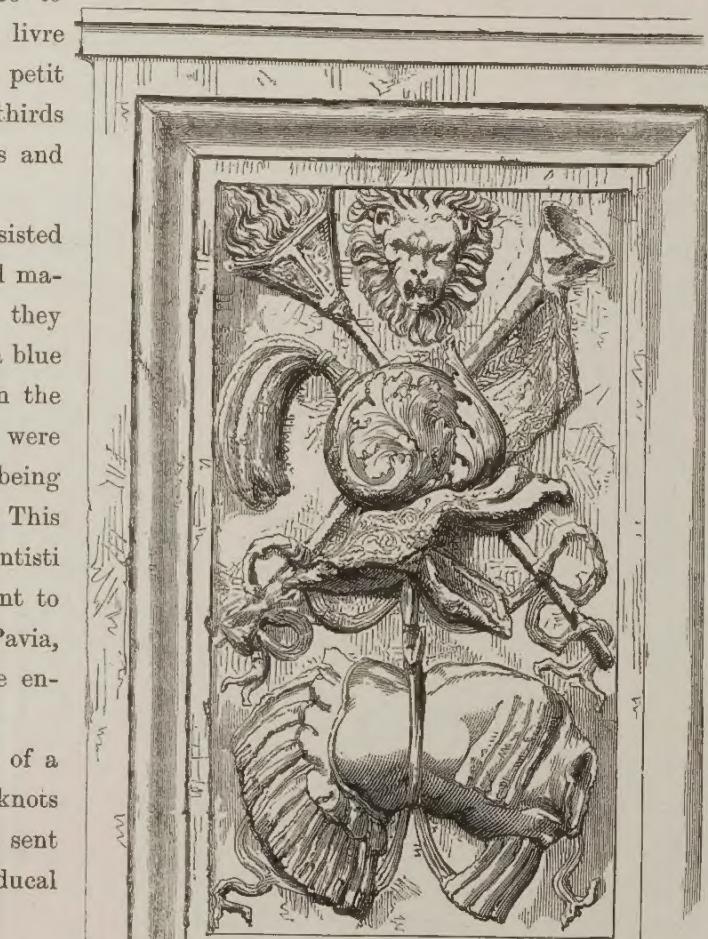
Arabesques were ornaments consisting of a sort of cipher, loosely tied and interlacing knots and bouquets. Work thus ornamented was sent to Venice and Genoa, and obtained one *ducal florin* the hundred.

Cerquate was a name given to the interlacing of oak-branches, painted in a deep yellow upon a blue ground; it was called the "Urbino painting," from the oak being one of the bearings of the ducal arms. This kind of decoration received fifteen *gros* the hundred; and when, in addition, the bottom of the plate was ornamented, by having some little story painted upon it, the artist received one *petit écu*.

Grotesques were the interlacing of winged male and female monsters, with their bodies terminated by foliations or branches. These fanciful decorations were generally painted in white cameo upon a blue ground; the payment for them being two *écus* the hundred, unless they were painted on commission from Venice, when the price was eight *ducal livres*.

Leaves.—This ornament consisted of a few branches of leaves, small in size, and sprinkled over the ground. Their price was three *livres*.

Flowers and Fruits.—These very pleasing groups were sent to Venice, and the artists received for them five *livres* the hundred. Another variety of the same style merely consisted in three or four large leaves, painted in one colour upon a different-coloured ground. Their price was half a *florin* the hundred.



Pedestal forming part of a Doorway of the Palace, presented by the Genoese to Andrea Doria.